

Friend David

Aug 15 / 77

I do not think we shall need a call bell as Hello!
can be heard 10 to 20 feet away. what you think?

Edison

P.S. first cost of sender & receiver to
manufacturer is only \$7.00

Edison didn't need a "Bell" to come to the phone! The first use of the word "Hello!" in the English language - this document has never before been published. Later that month (Aug. 29), Edison stated: "Bell had a very easy job compared to what I have had... at the Centennial May 10 he exhibited his speaker & there ain't much improvement or change been made over a year, whereas I had to create new things, and [overcome] many obscure defects in applying my principle, besides I am so deaf that I am debarred from hearing all the finer articulation & have to depend on the judgement of others." Edison was working 22-hour days at the time to ready a new model for "Friend David" (T.B.A. David of Pittsburg, PA).

Courtesy AT&T Historical Archives.



It is very difficult to locate any picture of Edison on the telephone, but this Aug. 31, 1914 photo does show that he could be persuaded, at least for commercial purposes (shown here with his Telescribe, an early phone-recording device). *Courtesy Edison National Historic Site - National Park Service.*

The First "Hello!"

Thomas Edison, the Phonograph and the Telephone

Allen Koenigsberg

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DEAR APM:

Question: When did Bert Williams, the famed black vaudevillian, make his first records?
G.W., Nashville, TN

Answer: According to Rust's *Complete Entertainment Discography*, Williams' first records were made solo and with George Walker on Oct. 11, 1901 for the Victor Co. This information is supported by Fagan & Moran's *Victor Discography*, Vol. 1. However, recent research in the pages of the Jan.-Feb. 1897 *Phonoscope* has revealed that Bert Williams, (while appearing at Koster & Bial's Music Hall in New York), recorded "Mammy's Little Pickaninny Boy" commercially for an unnamed (brown wax) cylinder record company. It has never been found. A song written by Williams & Walker shortly before - "When Miss Maria Johnson Marries Me" was recorded by the American Talking Machine Co., but with Dan W. Quinn as the artist. Years later, in 1904 and 1906, Williams also made cylinders for Columbia and British Lambert. His last record was a Columbia disc issued in 1922 - "Not Lately". □

Sales by Class of Record 1901-1941

Year	Red Seal	Black Label	Bluebird	Miscellaneous	Total
1901		244,063		12,845	256,908
1902		1,611,451		84,845	1,696,296
1903	306,312	1,561,422		98,302	1,966,036
1904	404,308	2,060,952		129,751	2,595,011
1905	555,540	2,831,855		178,284	3,565,679
1906	1,098,680	5,600,506		352,589	7,051,775
1907	1,197,604	6,104,770		384,335	7,686,709
1908	817,671	4,168,069		262,407	5,248,147
1909	722,837	3,684,653		231,973	4,639,463
1910	932,942	4,755,662	No	299,400	5,988,004
1911	966,895	4,928,738		310,296	6,205,929
1912	1,425,646	7,267,209		457,519	9,150,374
1913	1,727,296	8,804,869		554,324	11,086,489
1914	2,113,450	10,773,286		678,249	13,564,985
1915	4,054,947	13,431,394		1,162,688	18,649,029
1916	4,045,127	20,619,981	Sales	1,298,164	25,963,272

A small excerpt from the new 48-page book - **The Paper Dog: An Illustrated Guide to Victor Record Labels, 1900-1958** by Michael Sherman. This color/b&w reference is the most complete yet!

“The Origins of the First Hello!”

Like Edgar Allan Poe’s ‘Purloined Letter’, it is sometimes the obvious that is overlooked. How many times has APM answered the telephone with the brief salutation — Hello — without realizing the historic significance of this simple and melodious word. Recently, Robert Feinstein found references to this word which intrigued us — namely that Thomas Edison originated and popularized the word “Hello” on the telephone. From this beginning, the research department at APM has been working overtime and has uncovered some astonishing links between this now classic greeting and the birth of two pivotal and related inventions of the 19th century — the telephone and the phonograph.

There were two possible ways to track down the truthfulness of this amazing story: one would be to work back and find out how the story itself got started (e.g. W. & M. Morris’ *Dictionary of Word and Phrase Origins*, 1962); the other would be to determine how the word “Hello” became so widespread on the phone in the first place.

The first reference we could locate was in Francis Jehl’s famous *Menlo Park Reminiscences* 1937, Vol. I, p. 278, where Jehl described the scene at Menlo Park, NJ in 1878: “The shouting and hullaballoo inside the laboratory can only be imagined. Being hard of hearing, Edison went about his work unperturbed, while the rest of us were nearly deafened as ‘Hello-Hello-Hello’ re-echoed from corner to corner.”

This would clearly indicate that the term was in common use at Edison’s Menlo Park Labs by 1878, although admittedly the source dates from 59 years later.

It was time to check the authoritative Oxford Dictionary of the English Language (unabridged), which gives the first use of every word in English. The earliest appearance of the word “hello” was given as 1883, in a book by John Hay entitled *Breadwinners* (which had appeared monthly in Century Magazine). There the word was used in conversation: “Hello, Andy! you asleep?” Well, the game was now afoot — who was right — the Oxford or Francis Jehl?

Just to be on the safe side, we contacted the editors of the OED in England to see if any earlier dates had turned up since the set was printed - and to explain a puzzling 1854 reference in the *Shorter OED*. We were informed that the 1854 given was a “rogue date” (incorrect), and that 1883 was the earliest verified date they had.

On a hunch, we went back through the Jehl volume for the period. There on page 133, was the following passage: “Credit for starting the habit of saying ‘Hello’ over the telephone was given to Mr. Edison by F[rederick] P[erry] Fish, president of the American Telephone Company. When the bell rang and people went to answer the telephone, they used to say ‘Are you there?’ or ‘Are you ready to talk?’ or some other

ponderous question. One day when he was called, Edison caught up the receiver and yelled into the transmitter — ‘Hello!’ Since then, it has gone clear around the world.”

Well, this seemed pretty definitive, although the story had a certain apocryphal ring — “One day” etc. Rather than trust his own recounting of the early days at Menlo Park (above), Jehl apparently reached out to an authoritative and independent source — the president of American Telephone and a man who had replaced Edison on the GE Board of Directors in 1901. Luckily, Jehl footnoted

his anecdote — the 1924 edition of Francis A. Jones’ biography of Edison: *Sixty Years of an Inventor’s Life*. With the help of Mary Bowling at the Edison National Historic Site, we were able to locate the story in an even earlier edition — from 1907! There, Fish’s statement (which seems to have been obtained in an interview) was somewhat different. Fish said “Well, Mr. Edison did away with that un-American [‘Are you there?’] way of doing things. He caught up a receiver one day and yelled into the transmitter one word — a most satisfactory, capable, soul-satisfying word — ‘Hello!’ It has gone clear around the world.”

On the possibility that Fish, a prominent patent attorney who was president of American Telephone from 1901 to 1907, gave this

(continued on page 6)



CHAUNCEY SMITH
Suggested the ‘Hello-wheel’

The Edison Loud Speaking (Chemical) Telephone

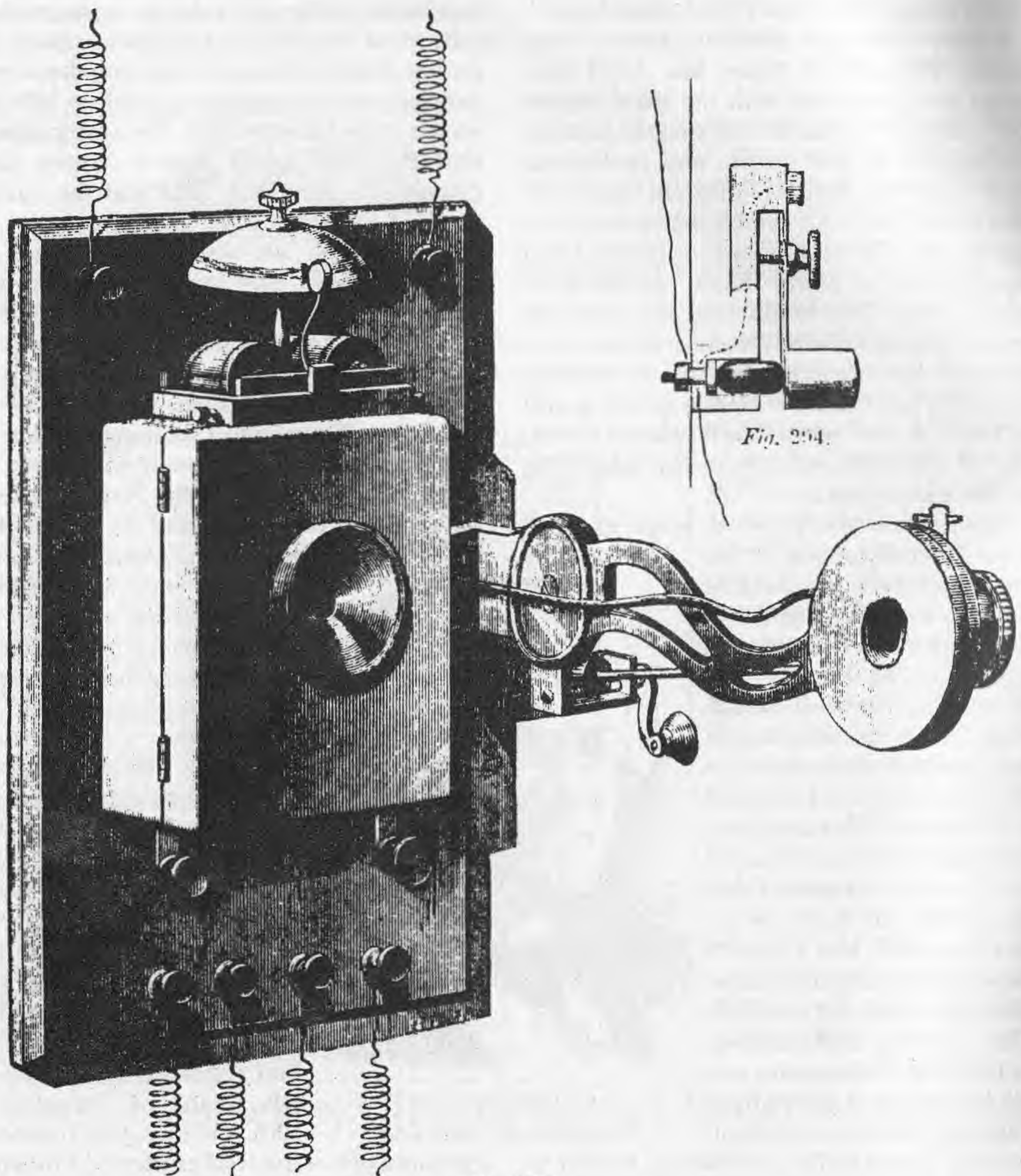
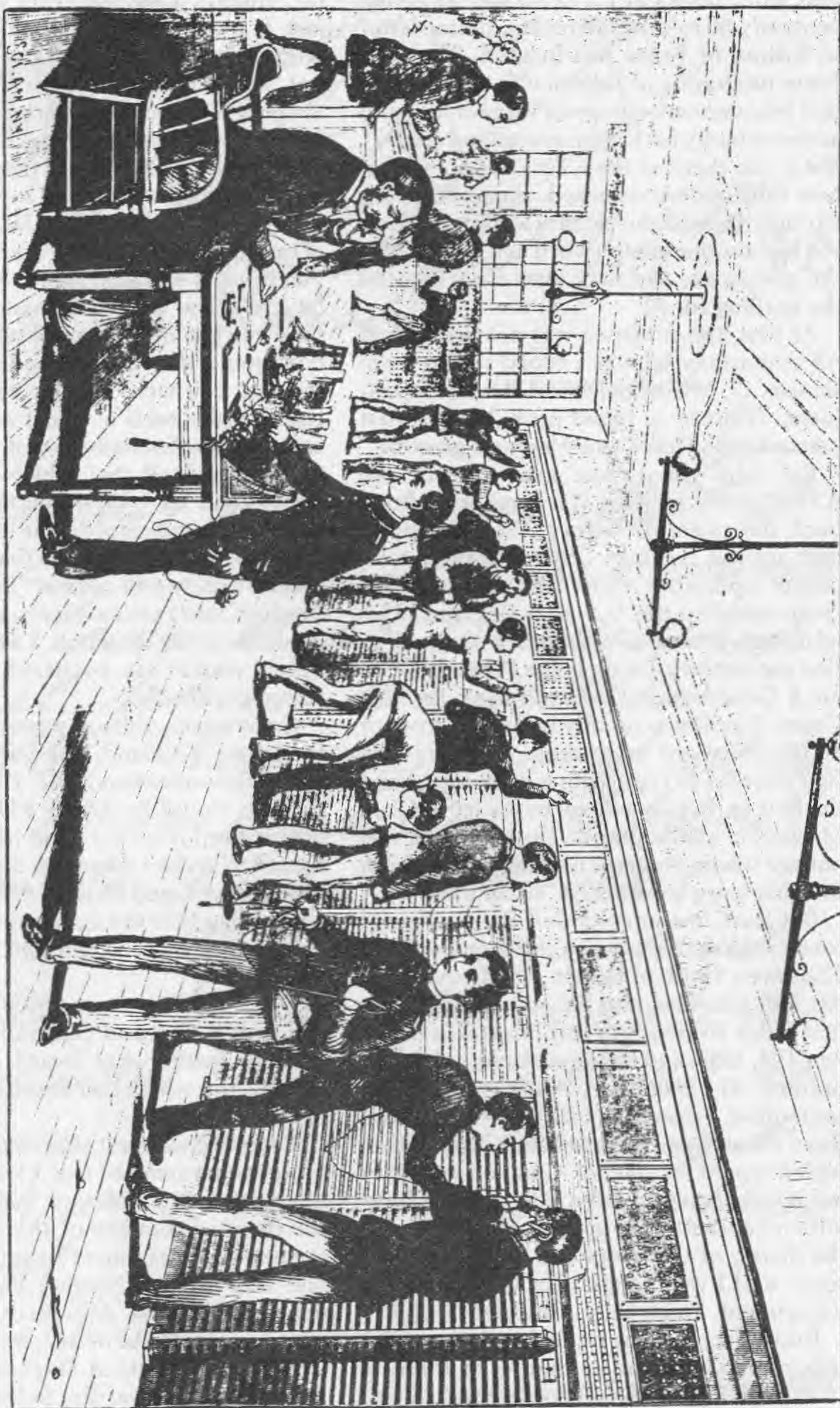


Fig. 293.

The Edison loud-speaking telephone, developed between 1878 and 1883 and built by S. Bergmann, could play concert music to a room full of people - a June 9, 1879 exhibition in Philadelphia relayed "Yankee Doodle" and "Sweet Little Buttercup" to a session of the Franklin Institute. This telephone (with a hand-operated, rotating cylinder of chalk) was specifically developed by Edison for Western Union to avoid Bell's receiver patent and was soon sent over to England. In London, the future dramatist George Bernard Shaw was briefly employed as an operator and said of Edison's workers that "They adored [him] as the greatest man of all time in every possible department of science, art and philosophy, and execrated Mr. Graham Bell, the inventor of the rival telephone, as his Satanic adversary." When Western Union settled with the Bell interests in late 1879, Edison's transmitter was joined with Bell's receiver. Thirty-six years later, when Edison spoke (for almost an hour) on one of the first trans-Atlantic telephone lines (from San Francisco to West Orange, NJ), his chief Engineer, M. R. Hutchinson, [in a publicity letter of 10/19, 1915], claimed that this was the "first time he [Edison] has ever attempted to talk over any telephone circuit,..." - however, as Hutchinson was promoting the Oct. 21, 1915 event as a "rather unique" occasion, he took liberties with the historical truth. According to an account in the *San Francisco Examiner* the next day, Hutchinson's first words to his boss were "Hello, Mr. Edison!"



The first NYC telephone exchange: The Gold and Stock Telegraph Co., a subsidiary of the Western Union Co. (which had purchased Edison's telephone patents) began this exchange in the summer of 1878 - using the Scott-Ellsworth System - at 198 Broadway. The chief operator was Robert G. Brown, inventor of the 'Brown hand-set' which separated the receiver and transmitter. When the annunciator at the top of the switchboard dropped, the male operator usually said "Hello" or "Well, sir." When Brown went to Paris in 1880 to set up a new exchange, he introduced the American word 'Hello' to the French for the first time. The first public US exchange - opened in New Haven, CT on Jan. 28, 1878 by Geo. W. Coy - used 'Hello' or "What is wanted?" In Boston, the first (private) exchange, run by E. T. Holmes in 1877, used "hollo" according to his 1917 memoirs. By 1884, there were nearly 1000 telephone exchanges in the U.S. and nearly a third of a million phones.

Engraving: (*Sci. Am.*) in Geo. Prescott, *Bell's Electric Speaking Telephone*, 1884.

information to Jones in a letter, your editor spent the day at the Archives of the modern AT&T Corporation. The personal and business letter books of F.P. Fish had survived, on nearly 50 rolls of microfilm, but no letter to Edison or Jones was located. The 1907 Jones biography of Edison was thus the earliest known source to credit Fish (or anyone) as the authority for Edison originating "Hello". But it was there, at the AT&T Archives, that new information emerged, suggesting very strongly indeed that Fish was right — Edison had originated the word as a greeting on the telephone, and may even have created the spelling for it!

At first, the evidence was not promising. All that appeared was a typed report from January 17, 1947 by the AT&T Patent Department: "Edison ... [was] probably the first person to use 'Hello!' as a telephone greeting."

But with the expert assistance of the AT&T archivist Alan Gardner, we turned back the pages of history. We discovered that around the turn of the century, telephone operators were frequently called "hello-girls" in the U.S. and England. This term was almost as old, and we traced its first use to Mark Twain in the 1889 edition of his *A Connecticut Yankee in King Arthur's Court*. Twain was usually in the forefront of communications technology — he was the first novelist to typewrite a manuscript and the first to dictate a novel to the early Class M electric phonograph. However, he did not say where the term originated, although the girls were considered "lower class".

But then, in a long unused file, we found some remarkable correspondence between Chauncey Smith of Boston, chief counsel of the Bell interests, and Edison himself. The first letter from Smith to Edison was dated April 24, 1885, and has never been published before: "My Dear Sir", Smith wrote, "You remember, I presume, that I gave you about three months ago an order for a brass wheel which would say 'Hello'. Can you send it to me immediately? I have been to (sic) busy with other matters to give much attention to the theory of the telephone but must do so soon. And I wish to get your instrument for experiment. Yours truly, Chauncey Smith."

Edison replied, in typical style — at the top in his own handwriting — as follows: "Gill [E.T. Gilliland] — I wrote him that Vail had ordered all expmtg stopped — you know I had that lead covered phonograph made to prepare wheel but I'm dam'd if I'm going ahead at my expense. Edison". Edi-

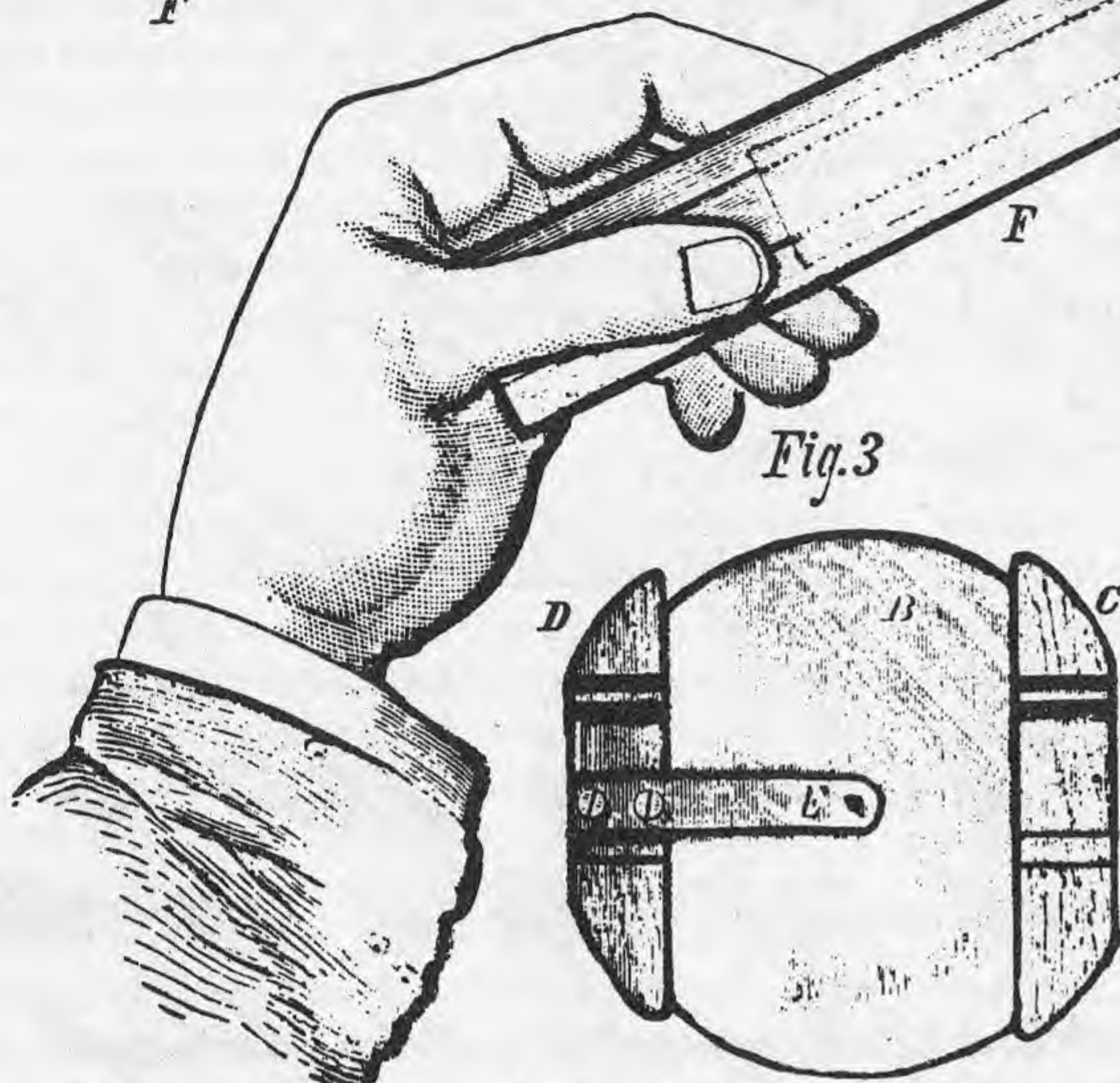
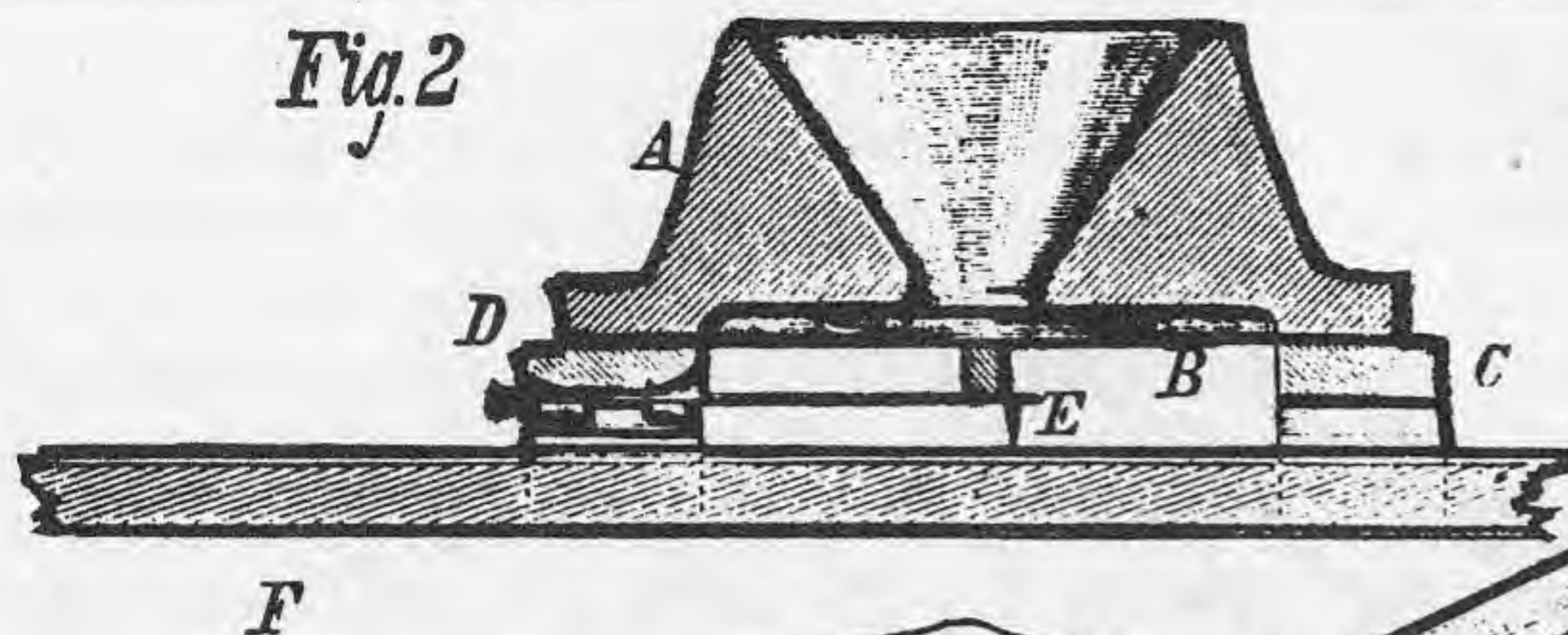
son's separate note to Smith was dated May 1, 1885.

Smith was not easily put off. On May 5th, he replied: "Dear Sir, Your note of the 1st inst. is received. Mr. Vail has nothing to do with orders which I give for work and I do not suppose that he understood that any order of his would interfere with any order I had given. He probably had no knowledge of the order I gave you in person. If you can make a wheel which will say 'hello' for the sum you suggested (\$20 to \$30), please do so at once and forward it to me with the bill. If you think it will cost more than that please let me know how much and within what time you can make it and I will decide upon continuing the order. I understood you to say that you were entirely certain that you could make such a wheel and I gave the order unconditionally — not understanding that it involved that which we ordinarily understand as 'experimenting'. Mr. Swan tells me this morning that he learns that Professor (sic) Bradget claims that he now has a wheel which will repeat 'Proffessor (sic) Bradget' and I am anxious to know what can be done in this direction. I am sorry for the delay which has occurred. Yours truly, Chauncey Smith".

Once again, Edison wrote on the top of the letter: "Gilliland, See Vail about this — Smith misunderstands me. I said the cost to Bell Co would be \$20 or \$30. but it would take a big lot of my time to get a perfect record to make a wheel by. Smith must have highly developed ideas of the ease & quickness with which this can be done. I wouldn't do it except for the Co for \$500. E. — return this letter".

There the correspondence between Edison, Smith, Vail and Gilliland trails off, and nothing further was heard of the "hello-wheel." But where had Smith gotten the idea for such a word?

The archivist's next suggestion was inspired — he recommended that I look through the huge published volumes which comprised the detailed minutes of the National Convention of Telephone Companies. The first one was held at Niagara Falls, NY, from Sept. 7 - 10, 1880. And there, nearly at the very beginning, the newly elected president, George L. Phillips of Dayton, Ohio, spoke (somewhat awkwardly) to the delegates: "I haven't any speech to make to you. We are all in the telephone business. I can make a short speech to you which would express a great deal. The shortest speech that I could



No - it's not a slide rule — but in July of 1877, while working on the repeating telegraph and telephone, Edison made the strip phonograph to illustrate the basic principle of recording sound. It was into this device, soon immortalized as the Lambrigt phonograph, that Edison delivered (and heard) his famous "Halloo". Source: *Scientific American*, Aug. 24, 1878; courtesy Ray Wile.

Scientific American.

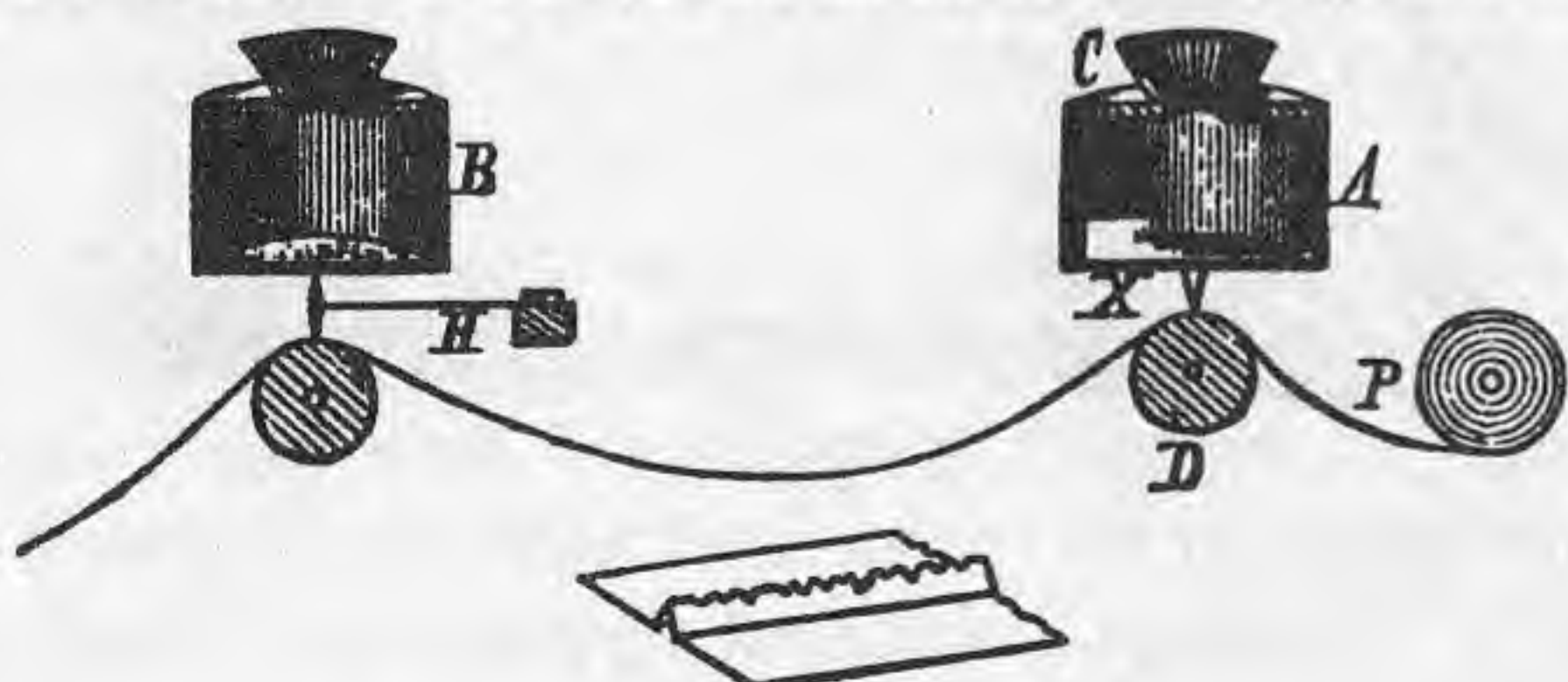
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[NOVEMBER 17, 1877.]

Was this prophecy an intuition? Not only has it been fulfilled to the letter, but still more marvelous results achieved by Mr. Thomas A. Edison, the renowned electrician, of New Jersey, who has kindly permitted me to make public not only the fact, but the *modus operandi*. Mr. Edison in the course of a series of extended experiments in the production of his speaking telephone, lately perfected, conceived the highly bold and original idea of recording the human voice upon a strip of paper, from which at any subsequent time it might be automatically re-delivered with all the vocal characteristics of the original speaker accurately reproduced. A speech delivered into the mouthpiece of this apparatus may fifty years hence—long after the original speaker is dead—be reproduced audibly to an audience with sufficient fidelity to make the voice easily recognizable by those who were familiar with the original. As yet the apparatus is crude, but is characterized by that wonderful simplicity which seems to be a trait of all great invention or discovery. The subjoined illustration, although not the

actual design of the apparatus as used by Mr. Edison, will better serve to illustrate and make clear the principle upon which he is operating.

A is a speaking tube provided with a mouthpiece, C—; X is a metallic diaphragm which responds powerfully to the vibrations of the voice. In the center of the diaphragm is secured a small chisel-shaped point. D is a drum revolved by clockwork, and serves to carry forward a continuous fillet of paper, having throughout its length and exactly in the center a raised V-shaped boss, such as would be made by passing a fillet of paper through a Morse register with the lever constantly depressed. The chisel point attached to the diaphragm rests upon the sharp edge of the raised boss. If now the paper be drawn rapidly along, all the movements of the diaphragm will be recorded by the indentation of the chisel point into the delicate boss—it, having no support underneath, is very easily indented; to do this, little or no power is required to operate the chisel. The tones of small amplitude will be recorded by slight indentations, and those of full amplitude by deep ones. This fillet of paper thus receives a record of the vocal vibrations or air waves from the movement of the diaphragm; and if it can be made to contribute the same motion to a second diaphragm, we shall not only see that we have a record of the words, but shall have them re-spoken; and if that second diaphragm be that of the transmitter of a speaking telephone, we shall have the still more marvelous performance of having them re-spoken and transmitted by wire at the same time to a distant point.



EDWARD H. JOHNSON, Electrician.

make to you and that would express a great deal to you, probably would be the one that is on all of your badges — 'Hello!' [Applause] ... We ... will present statistics showing the use the telephone is put to; showing how it has entered into the life of the public in such a way that if we are wise in the management of our exchanges nothing can drive it out."

Nothing could be clearer at this point — the word "Hello" had certainly entered the English language, with a certain sense of novelty too — witness the conventioners' badges (have any of these turned up?). The number of telephones in the U.S. (Bell licensees) in early 1880 was over 60,000 — by 1881 the number had reached 132,000 — by 1882, there were 189,000, and by 1883, there were over a quarter of a million. Once the word was used, it spread like wildfire, perhaps coincidentally with the changeover from male to female operators.

But why were the phone companies using the word in the first place? After all, the inventor of the telephone — Alexander Graham Bell (and his associate Thomas Watson) — clearly preferred their own greeting — believe it or not — "Ahoy!" (Bell scored another miss with his word many years later for a flying machine — aerodrome!)

The search continued in the AT&T Archives until paydirt was struck. Edison had written a short note on August 15, 1877 to T.B.A. David, president of the Central District and Printing Telegraph Company of Pittsburg, Pa., who was preparing to introduce the telephone into that city shortly after Edison had invented the carbon button transmitter. The brief — and now historic letter — (see cover) which refers to a model Edison was making for him, reads as follows:

"Friend David,

I do not think we shall need a call bell as Hello! can be heard 10 to 20 feet away. What you think? Edison — P.S. first cost of sender & receiver to manufacture is only \$7.00."

This short message contains the first authenticated occurrence and spelling of "Hello" in the English language. If one analyzed the letter from a psychological point of view, an intriguing possibility arises. Was Edison's annoyance at Bell's prior invention of the telephone sublimated into an unconscious dislike of starting a conversation with a bell (a constant reminder of his rival)? Perhaps that is why he preferred an assertive word — Hello — which would signal the person being called because its own sound could be heard at a great distance. But the final puzzle remains — where did Edison himself get the word?

In the mid-nineteenth century, there was a

word growing in use, mainly to express surprise — "Hullo". It was first used briefly by Charles Dickens in 1850 and then by Thomas Hughes in *Tom Brown's School Days* in 1857, a book Edison probably read. This word was apparently related to another — Halloo — which was employed as a call to hounds or even as call for a ferryman. Interestingly enough, when Edison first discovered the principle of recorded sound (on July 18, 1877), the first word he yelled into the device (the strip phonograph) was "Halloo". A recounting of this incident, although with condensed chronology, appeared in the 1879 edition of J.B. McClure's *Edison and His Inventions*: "I tried the experiment, first on a strip of telegraph paper, and found that the point made an alphabet. I shouted the word 'Halloo! Halloo!' into the mouthpiece, ran the paper back over the steel point and heard a faint Halloo! Halloo! in return! I determined to make a machine that would work accurately, and gave my assistants instructions, telling them what I had discovered."

What can one conclude from all of this? It seems that a slang word "hullo" was developing in the mid-1800's to express surprise and as a means of calling attention, and that Edison was indeed the first to spell it "Hello" in the 1877 letter to T.B.A. David. This usage was picked up at Menlo Park where Edison continued to make substantial improvements to Bell's invention, especially in the transmitter. As Edison's inventions were incorporated into the growing Bell system (his patents for Western Union were turned over to Bell in 1879), his greeting (perhaps a misspelling of a word which he heard with difficulty) spread at the telephone exchanges which standardized introductions between strangers. By 1882, the first book was copyrighted in the U.S. with the word "Hello" in the title, and sheet music began appearing as early as 1884 with the same word of greeting — the most famous of which — *Hello, Central, Give Me Heaven* — appeared in 1901. The United States, and the world, had acquired a new word to go with a new invention, both with basic modifications from Edison's "idea factory".

The next time you say "Hello" — just think of the simple beginnings of this modest word and the role it has played in communications for more than a century. It is no longer a surprise when someone picks up the phone and contact is made, but imagine — were it not for Edison's well-known difficulties with spelling and hearing, we might all be answering callers today with "Ahoy! Ahoy!" when the telephone rings. □

CHRONOLOGICAL CHART OF THE EDISON "BLOCK" SYSTEM (Revised)

1st Alphabetical List: Late-1897	Number reached In March 1898 Cat.	New Supplement List #1 & #2: 1898	4th Supplement List: Mid-1898	Sept. 1, 1898 - Feb. 1, 1899	Early 1899	May 1899	Aug. 1899	'Blocks' completed Sept. 30, 1899
1- 99	100- 108	109- 112	113- 120	121- 131	132- 136	137- 145	146- 148	149- 161
*501- 638	*639- 645	*646- 661	603, 662-666	667- 668	669	***670- 707	708- 709	710- 713
1001-1109	1110-1128	1129-1135	1136-1137	1150-1154	1138	1155-1159		
1501-1560	1561-1577	1578-1582		1583				
2001-2053		2004						
2201-2210	2211-2215	2216-2224	2225-2229	2230-2237	2238			
2401-2434		2435-2436				2437		
2601-2635		2636-2641	2642	2500				
		2700-2706	2707-2709		2710	2711-2712		
2801-2816					2817	2818		
3001-3018								
3201-3224	3225-3245	3246-3247	3248-3251	3412				
3401-3404	3405-3409		3410-3411	3615				
3601-3612		3613-3614	3608	3848-3856	3840	3841-3843	3844, 3857-60	3861-3863
3801-3822	3823-3824	3825-39, 3847		3888-3901		3902-3906	3907	
		3875-3887		4037				
4001-4013	4014-4025	4026-4031	4032-4036	4244-4253				
4201-4211		4212-4221	4222-4243	4280-4289				
		4275-4279						
		4290-4294		4350-4359				
4401-4405		4406-4418		4609		4610		
		4600-4608				**4701, 4703		
		**4700-4705						
		4800-4807						
		4900-4916						
		5000-5011						
		5200-5205						
			5206-5210	4917-4924				
			5300-5303	5012-5016	5017-5019	5020-5025		
			5400-5424	5211-5212				
			5500-5503	5304-5305		5469-5475		
			5600-5606	5425-5468		5607		
			5700-5709	5710-5717		5718-5720		
			5800-5802					
				5900-5917			5918-5920	
				***6000-6023	***6024-6026			
				6100-6105				
				6200-6204				
				6300-6305			6306	
				6400-6403				
				6500-6508			6509-6512	
								6600-6605
								6700-6708
								6900-6954
								7000-7014

We are glad to say that the new (and revised) edition of *Edison Cylinder Records, 1889-1912* is off the presses. One of the features of this book (on p. xxxvii) is a chronological chart of all the Edison brown wax cylinders. After *ECR* was printed, I kept thinking about the first 1898 original catalogs and thought I could finally see the structure of the listing system for the *previous* year. Since no printed material from 1896 or 1897 has ever appeared with Edison cylinders, this new revision must be considered speculative for the first column on the left.

*618-19, 622-23, 635-36, 643 in Supp. List #1. **4701 & 4703 were re-assigned in May 1899 catalog. ***6000-6026 were renumbered as 670-696 in May 1899 catalog.

BOOK REVIEW

Joel Whitburn's Pop Memories, 1890 - 1954, (657 pages), [A Discographic Deception]

Tim Brooks

This is perhaps the most unusual book ever issued on the subject of early recordings. On one hand, it is a fascinating attempt to rank by popularity the records and artists of the first 65 years of recording, week by week, year by year — all the way back to the days of brown wax cylinders. On the other, it must be said, the entire book is a colossal fraud.

It is a sad commentary on the quality of the reviews found in most collectors' publications that reviewers have not even noticed the latter fact - yet! *Goldmine* magazine wrote "Whitburn used numerous sources . . . so there's no reason to doubt [the book's] accuracy" (sic!). *Record Collector's Monthly* called it "the most complete and accurate research covering this period of time in musical history." Even the estimable *New Amberola Graphic*, known for its own accuracy, published without comment an endorsement by one of its writers calling it "the most important book for record collectors since [I] started collecting over 44 years ago."

What is *Pop Memories*? It is primarily a 657-page index, by artist and title, of the popular record charts from 1890 to 1954. Appendices list the artists with the most #1 singles, the top charted artists by decade (starting with the 1890's), every record that reached #1 on the charts, and so on. But wait, you say, you didn't know there were any popular charts in 1890? You are right. Whitburn simply made them up!

This is a pretty gross deception, and it deserves some discussion. Whitburn is famous for his chart indexes, which until now have begun, sensibly enough, with 1940, the year in which *Billboard* magazine introduced the first national best-selling records chart. His introduction cites all sorts of pre-1940 sources for the "charts" indexed in this book. The wording is somewhat evasive (sources were "not in precise chart or rank form," were "far from definitive," etc.); however, the clear impression is left of extensive research which turned up a great deal of reasonably accurate data, allowing Whitburn to reconstruct national rankings of the best selling cylinders and discs, week by week, for the first fifty years. *Goldmine*, *Record Collector's Monthly*, and others have obviously bought this malarky - hook, line and sinker. APM readers will know better.

Let's look at some of these so-called "chart sources."

"From 1896-1899," Whitburn says, "*The Phonoscope* . . . printed monthly lists of top popular recordings. This is simply not true. *The Phonoscope* printed a list called "New Records for Talking Machines" which was nothing but a summary of new releases by selected companies. (A long, parallel listing of "The Latest Popular Songs" also made no attempt whatever to rank titles or otherwise distinguish which were the most popular). Bert Williams' first record is listed on the New Record Chart for Jan.-Feb. 1897; try finding it!

"Several years earlier, *The Phonogram* provided invaluable information on records." Invaluable maybe, but all it printed was whatever a few of the better financed regional record makers cared to tell readers in their ads, anecdotes from the business ("Phono-Chat"), and a few passing comments in the editorial columns. There is nothing even remotely resembling commentary on the best sellers of the day, and no listings of specific recordings.

"The catalogs of Columbia, Edison, Berliner and regional labels helped fill the gaps." No sales information there — certainly nothing you could believe!

"To compile the charts [of the 1890s] I combined this material with data on sheet music sales and other popular song listings from ASCAP and the books of musicologist David Ewen". ASCAP's song listings have *nothing* to do with records, and little to do with sheet music sales; those that I have seen are simply lists of "old favorites" beloved in old folks' homes. ASCAP has no data of its own from the period; the society was founded in 1914. As for David Ewen, the best that could be said is that he is one of the more notorious "anecdotal historians" for whom a good story told 'round the bar makes far better copy than any actual research about what really happened. I used to believe his books too (along with those of Sigmund Spaeth), until I started digging into original source materials, and finding that many of their colorful yarns simply didn't hold up. For example. Ewen - and Spaeth - will tell you at length about the charming history of Charles K. Harris' "After the Ball" (1892), how it was virtually the anthem of the 1890's,

upon everyone's lips, selling millions upon millions of copies. Why is it, then, that the Columbia cylinder catalogs do not even mention the song until 1894, and then only briefly, while hundreds of other titles were featured issue after issue, in multiple versions no less? The managers of Columbia were no fools; the phonograph business was on very shaky ground then, and they pushed hard to sell as many copies as they could of whatever people would buy. Obviously, "After the Ball" didn't sell (neither did "Daisy Bell" - also known as "On a Bicycle Built For Two" - another fabled hit of the period. Whitburn, slavishly following his "authority" Ewen, imagines George J. Gas-kin's New Jersey cylinder of the song as #1 for ten weeks in 1893, followed by three more weeks of John Yorke AtLee's version (which wasn't even released until the following year). Ewen, it should be noted, never cited sources or included footnotes in his "histories," so his assertions are undocumented.

Sources for later eras are just as flimsy. Jim Walsh's excellent articles are cited as a "source for charts", but in fact Jim wrote artist biographies, *not* articles about the relative popularity of various records. "From 1914-1921," we are told, "the major record companies provided monthly lists of their best sellers to *Talking Machine World*". False. *TMW* published lists of new releases; there was never any attempt to rank them by popularity. ("While not always totally reliable," Whitburn observes, "they were carefully factored in." Neat trick.)

"*Billboard* and *Variety* provided abundant information on the hit records and songs of the 1920s." *Variety* did in fact print a monthly "Six Best Sellers" for each major label, starting in 1921. I have researched these thoroughly, and the record lists are in fact simply "plug lists" sent in by the labels to promote their new releases. The titles changed every month; even records known to be phenomenal long-term sellers were seldom listed for more than one month (i.e. the month in which they were released), alongside absolute obscurities. The same is true of *Variety*'s "Monthly Music Survey" in the 1930s; *songs* are sometimes listed in a single multi-publisher ranking, but never records.

As a result of this misuse of sources, *Pop Memories* gives us some bizarre entries. It is lots of fun to see in print a list of Geraldine Farrar records that made the "top 10" (ten of them, between 1907 and 1916), complete

with the highest position each achieved and its number of weeks on the "chart". However, everything we know about Red Seal sales suggests that it is highly unlikely that her arias actually outsold the pop songs of the day. As much as we treasure the early recordings of Louis Armstrong on Okeh, there is simply no way that this poorly-distributed label was able to place eleven of his now quite rare Okeh Electrics "on the charts" between 1926 and 1929. And do you really believe that *three* of Al Jolson's rare 1912-1913 Victors reached number one on the charts - for extended periods yet?

In some cases, the anecdotal basis of Whitburn's presumptions shows through. Art Landry's 1923 Gennett recording of "Dreamy Melody" is shown as reaching #1 in that year. Landry himself long regaled listeners with tales about how his first recording sold "one and a half million copies" -- which is probably more than the entire annual production of the tiny Gennett label! Try to find a copy today.

What about records that we know were actually big sellers? Reliable sales figures are hard to come by -- but *some do exist*. Fagan and Moran's invaluable *Encyclopedic Discography of Victor Recordings*, Vol. 1, shows the press runs of many early Victors from 1900-1903. Records sold in very small quantities in those days, often only a few hundred copies per title. The largest total I found in skimming the *EDVR* was for a song called "Truscalina Brown" by Silas Leachman (#A1132 - 10,124 copies in six takes). This record, thus verified as one of Victor's biggest individual sellers of the pre-1903 period, is not listed at all in *Pop Memories*. Instead, Whitburn's entry for Leachman shows two other Victor issues, #A793 and #1458, which according to the *EDVR* had press runs of 690 and 1,153 respectively. Altogether, of the six records with the largest press runs in *EDVR*, only two are on *Pop Memories*' "charts", neither as a very big hit. Incredibly, "The Holy City", which must have sold enough copies to pave the streets of Camden, is listed by Whitburn as appearing only briefly on the charts (Macdonough's very familiar version supposedly reached "#2 for one week").

There is some other historical data against which to check this book. Several years ago, I researched the Columbia files and discovered actual shipping figures for the label's releases from 1915-1920. Going back over my notes I have compiled a list of 14 of the label's documented top selling records of

that period. Only five of these turn up on Whitburn's "charts", three of them briefly and at lower chart positions; in other words, Whitburn got only two of the 14 "right" (as hits). An example: Julian Rose's "Levinsky At the Wedding - Parts 3 & 4" (Columbia A2366) shipped 140,000 copies in its first year (1917), a fabulous total for those days, and nearly four times as many as Columbia's second best seller of the year. According to *Pop Memories*, it ranked "#5 for two weeks," surpassed by dozens of more obscure Columbia issues. Ted Lewis' "Bo-La-Bo" (A2895) sold over 500,000 copies in 1920, yet here ranks "#14 for one week." How long could Columbia fool its shipping department?

Other best selling titles are omitted altogether. They follow a certain pattern, which gives us a clue as to what went wrong with these made-up "charts". Columbia's top sellers during 1915 and 1916, according to the label's own files, were nearly all Hawaiian numbers. Hawaiian records are not considered very collectible or even interesting by collectors today, certainly much less so than Al Jolson or Geraldine Farrar. However, there was a tremendous vogue for Hawaiian songs in the mid-1910s, as anyone who has pored through boxes of 78s from that era can attest, and as Columbia's files confirm. You would never know it from *Pop Memories*. Instead we get history as today's collectors would like it to have been. That is simply sloppy, self-indulgent research. How else can we explain all the Louis Armstrong Okeh chart-busters, and some by Bix Beiderbecke as well (try to find *them* today!). For the classical collector, Louis Graveure is shown as having three top-ten hits for Columbia between 1916-1919, when the company's own sales figures show most of his releases shipped no more than 3000-4000 copies at best. (Louise and Ferrera shipped 25,000 copies of "Drowsy Waters" in 1916, and 322,000 copies of that same disc by 1920, but it is not even listed in *Pop Memories*). Of course, the prestigious Graveure was pictured on the cover of the Columbia supplements, and Louise and Ferrara were not; perhaps that's how Whitburn's sources were "carefully factored in".

Even more insidious is *Pop Memories'* tendency to assume that record sales patterns of the early 1900s were the same as those of today. Records in those days were manufactured and distributed by a very

small number of companies -- basically, Victor, Columbia and Edison -- until their patents ran out around 1919. Their versions were the only ones that could sell in substantial quantities; smaller labels never had a chance. Thus the best selling version of almost any pop song of the 1910's and 1920s is the Victor version, second is Columbia's, etc. Moreover, with no mass media to keep changing listeners' tastes and promote "this week's hit" (as radio does today), song hits lasted for a very long time. Read the Columbia cylinder catalogs of the 1890s and you will see the same titles featured issue after issue, year after year. If there had been a "chart" in the 1890s, the U.S. Marine Band's "Semper Fidelis" would probably have been the number-one seller for five straight years. But Whitburn, conforming his book to the practice of the rock era (with which he is most familiar), shows cylinders moving up and down the charts with today's rapidity. "Semper Fidelis" (his first #1, in 1890) is on top for six weeks, replaced by "Washington Post" for six, then the "Thunderer" for four, etc. None, of course, ever return to sell some more, because *today's* practice is that once you're yesterday's hit, you're dead. As history, this is absolute rubbish. Any reading of the trade papers of those days, of remaining company files, or simply a count of copies collectors locate today will tell you that's not how records sold in the early days.

What, then, is the value of *Pop Memories*? Surprisingly, if you strip away the chart positions, the "number one with a bullet" nonsense, and all the gobbledygook up front about "researching the hits," it is a worthwhile volume. As a *selective* listing of the *generally* more popular recordings and artists of the 78 rpm era, it is really quite good. Any book that gives us six pages of Billy Murray records, year by year, with labels and record numbers and a short bio making clear his great impact on the recording world, can't be all bad. In fact, all of the most important artists are here, including many who are seldom recognized elsewhere. There are long lists of records by Henry Burr, Harry Macdonough, the Peerless and American Quartets, and many other old favorites, as well as more recent artists such as Bing Crosby, Glenn Miller and Perry Como (remember, the volume goes up to 1954). A top artists of all time appendix, based on number and size of chart hits, is speculative (and ought to be

labeled as such), but is not entirely unreasonable. It is certainly egalitarian in its mix of styles and eras. The most successful artist on the charts from 1890-1954, says Whitburn, was Bing Crosby, followed in order by Paul Whiteman, Guy Lombardo, Tommy Dorsey, Billy Murray, Benny Goodman, Glenn Miller, Henry Burr, the Peerless Quartet and Harry Macdonough. Not to be overlooked are the short paragraphs that head many entries, giving biographical background on the artists, and notes on some of the records themselves (recording dates, movies and shows from which the songs were drawn, anecdotes, etc.).

The great danger is that Whitburn's apparently precise data, with its impressive looking sources, will be reprinted and enshrined as historical fact by others. This has already begun to happen. At the ARSC convention in Washington in May 1987, an otherwise learned paper by John Edward Hasse of the Smithsonian Institution on Hoagy Carmichael's recordings cited Whitburn as the source of chart positions in the 1930s, and drew significant conclusions from them. Hasse, when questioned, seemed unaware of the book's unreliability and said "it's all I had." Whitburn has certainly been misleading in not making it clear that his "charts" are entirely speculative -- and, as we have seen, none too accurate. However, more to blame, in my opinion, are the reviewers in *Goldmine*, *Record Collector's Monthly*, etc. who turn out sloppy, uninformed reviews that completely miss the fact that the book contains essentially false and deceptive information.

Pop Memories, if taken for what it is (despite its defects), is an entertaining and useful volume. It is not, however, the last (or even the first) word on what was popular during the first 65 years of recorded music. One might hope that more reviewers would look beyond the cover blurb and realize that. Buyer, beware!

Softcover and hardcover versions (at \$40.00 and \$50.00 - thru Oct. 1987) are available from Record Research Inc., P. O. Box 200, Menomonee Falls, WI 53051, Tel (414) 251-5408. We are informed that both editions will increase by \$10 after October. You can send them a SASE for a list of their other publications. □

This and That

Some interesting items have crossed our desk recently. Charlie Stewart of 900 Grand Avenue, Reno, NV 89503, writes to describe a research project. Charlie wants to know more about lever-wind (ratchet) Berliner Gramophones, and he believes that ones numbered below #1200 had no arm rest or turntable brake. If you can shed light on this problem, drop Charlie a note (no turntable brake?).

Ron Dethlefsen writes: "In his complimentary review of my recent book *Edison Disc Artists & Records, 1910-1929*, (APM, Vol. VIII, no. 3, p. 18), I believe George Blacker has misconstrued the master serial numbers. The Blue Amberol cylinders used master serial nos. which overlapped the disc serial nos. - hence the 13599 number he writes about was a *cylinder* number only - the disc counterpart was never used."

Oliver Berliner reminds us that 1987 is the 100th anniversary of Emile Berliner's first achievements in sound recording. Could Emile have guessed that Victor (his successor company) would sell over 1,000,000,000 78 rpm records? Oliver has gone over to Hannover, Germany to attend celebrations there honoring his grandfather. This reminds us that there is still no Berliner discography covering his U.S. recorded output from 1894-1900.

One of the most popular sections of the Fagan & Moran *Victor Encyclopedic Discography* covers the history of Victor record labels. Michael Sherman was inspired by this work and decided to put together a complete guide, covering all of Victor's pressings. We have just received a shipment of Mike's book entitled *The Paper Dog: An Illustrated Guide to 78 RPM Victor Record Labels, 1900 - 1958*, and it is a beauty! It measures 5½" by 8½" and is printed on 48 glossy pages with varnished cover stock. There are over 130 detailed illustrations, many in full color, of the tremendous variety of Victor record labels, arranged in chronological order. There are close-ups of special details, patent information, catalog number ranges, special pressings, picture records, children's records, etc. covering all acoustic and electric 78s with a comprehensive history. In addition there are charts to indicate relative rarity of the different types. Don't delay getting this one - it is \$9.95 directly from the publisher - Allen Koenigsberg (Mike has copies too).

Another beautiful new book has arrived - *When Music Was Magic* by John Kurdyla. This magnificent 8" by 11" book, with over 200 pages, is both a history and a color portfolio of many of the world's most handsome phonographs. Sections include Edison, Columbia, Victor, Zonophone, Lioret and Pathe. There are also cylinder boxes, needle tins, picture records, postcards, ads, documents, posters, etc. It is an extremely limited edition, and is only \$29.95 directly from APM while they last.

FROM THE GOLDEN AGE . . . Caruso on Compact Disc

by Joe Klee

In the liner notes for Herwin LP 106, a reissue of the 1923 Gennett recordings of King Oliver's Creole Band, Bernard Klatzko quoted Dick Spottswood that "The Oliver Creole Band should be reissued every ten years as electronic equipment improves." Klatzko goes on to suggest that it is now time to "scrap" all previous reissues of this material.

This is even more true of the recordings of Enrico Caruso. There have always been plentiful reissues of Caruso material on shellac, vinyl and now finally on compact disc. Some of the sonic recreations, especially the Soundstream reissues on RCA from volume 8 onwards, have been excellent. Others have been gilded with echo chambers, stereo enhancement, overdubbed orchestral accompaniment, poor balance and other sonic fooling-around-ish-ness. I wouldn't say that the time has come to 'scrap' previous reissues but I would say that anyone who has "Caruso ... Legendary Performer" RCA LP CRM-1 1749 will have no problem consigning the LP to the closet, attic or basement ... being careful to rescue the illustrated brochure which accompanied this first Soundstream/Stockham attempt at Caruso restoration. All sixteen tracks of this LP appear on "The Legendary Enrico Caruso" RCA 5911-2-RC. The subtitle "21 Favorite Arias" tells part of the story of CD superiority. Five arias that didn't make it onto the LP are on the CD with a generous playing time of 71 minutes 55 seconds.

There are other benefits to the Compact Disc format. Increased fidelity, no surface noise, virtual indestructibility (with normal care no doubt) and they're a lot more easily stored than bulky LPs or 78s. The only drawbacks that I can find are that it takes more time and effort to program what you want to hear in the order in which you want to hear it than with single play discs and that, up until recently, not much material from the golden age was available on CD.

Favorite arias these certainly are from the inevitability of the opening *Vesti la giubba* to the final "Di quella pira" these arias represent the recordings by which the world knows the voice of Enrico Caruso. I wish I had a dollar for every copy of "Je crois entendre encore" I've turned up in every shellac pile I've ever examined looking for more elusive items. Yet this last named aria from Bizet's *The Pearl Fishers* was not included

on the LP. The arias, other than the aforementioned Bizet, which are added to the CD are "Spirto gentil" from *La Favorita*, "a tu che in seno agli angeli" from *La Forza Del Destino*, "Ora e per sempre addio" from *Otello* and "Come un bel di di maggio" from *Andrea Chenier*.

In between are the major tenor arias from *Tosca*, *Rigoletto* and *Aida* (yes, the 1911 recording of "Celeste Aida" which includes the recitative). Caruso's French escapades are well-documented: the predictable "La fleur que tu m'avais jetee" from *Carmen*, "Salut, demure chate et pure" from *Faust* and "Rachel, quand du Seigneur" from *La Juive*. Unfortunately, not included are the ensemble recordings Caruso made with other stars of the golden age. No *Rigoletto* Quartet ... No "Sextet" from *Lucia* ... no duets with Farrar from *Butterfly* ... no duets with Gadske from *Aida*. Volume two? I hope so. Also there is the total absence of Italian song from this all operatic reissue package. Not even "o sole mio". Volume three? I hope so.

Chronologically the recordings go from the first session with orchestra in Feb. 1906 to the *La Juive* aria of 1920. Not much was done with the tapes from the complete LP issue other than cleaning up the clicks and pops and some judicious rebalancing which has corrected what I felt was a lack of vocal presence on the early items when they appeared in volumes 4, 5, 6 and 7 of the complete LPs.

While my preference among Caruso's several recordings of *Una Furtiva Lagrima* is for the earlier 1904 two-part piano accompanied Victor I can understand the preference of RCA for the later orchestral recording. Yet I feel that the leisurely pace of the 1904 recording more than makes up for the lack of orchestral accompaniment. The 1911 orchestrally accompanied recording was rushed along to get it all on a 12-inch disc and by the time he got to the final cadenza even Caruso was uncomfortable with the tempo.

The liner notes by the late Francis Robinson were also adapted from the LP issue but there was no way in the CD format to include the many photographs from the booklet which accompanied the LP. I am, however, quite taken with Bill Nelson's illustration on the front cover of the booklet ... a drawing of Caruso as Canio done much in the style in which Caruso the caricaturist

frequently portrayed Caruso the singer.

So yesterday's state of the art is replaced by today's state of the art and just slightly more than ten years later technology dictates that these selections should be reissued again. While the 1976 LP was fine in its time the 1987 CD brings us even closer to what the pristine original voice must have sounded like. The purist will say that the compact disc does not really belong in a record collector's library. This depends on one's definition of a record. If your definition of a record is something pressed into shellac which revolves at 78 revolutions per minute (give or take 10 rpm) then certainly the CD does not qualify. Neither does the LP, the 45, tapes, cassettes or even many of the post-war single play records which were pressed on vinyl plastic. On the other hand the original recordings reissued here did revolve within the parameters of 78 rpm (give or take as above) and they were pressed into shellac. They had beautiful red labels, a lot of surface noise and (especially in the case of the popular Caruso arias) pops, scratches and other signs of wear and tear caused by heavy tone arms bearing steel needles. Actually the CD has much in common with the early single play records. They are single-sided — the other side contains label information. They are oddly sized (4.75 inches with donut holed centers). They do revolve swiftly (300 to 500 RPM). They also play, as did some early shellacs, from the inside out.

But what am I doing trying to justify progress? The CD with its longer playing time, absence of distortion, increased dynamic and frequency range, no loss of quality in mastering and pressing and total background silence is the optimum means for listening to recorded music today. If the same recordings which we, for so long, accepted as the best available reproduction of Caruso's voice or Toscanini's orchestra or King Oliver's Creole Band come to us now with improved reproduction I would say that they belong in the library of any music listener, if not every record collector. No I'm not ready to scrap my shellac Carusos, some of which cost me dearly. I'll keep them in my collection. I'll look at them fondly. Now and then I may even take them out to play on my horn gramophone but for regular every day listening I'll put on RCA 5911-2 RC, settle back for 71 minutes and 55 seconds and listen to Caruso — the greatest voice that I ever heard — reproduced better than I ever heard it before. □

WHERE ARE THEY NOW? (part II)

APM has now upgraded to R:base System V and hopes to find more lost subscribers. We had an excellent response from our last list and we will be glad to send a special prize to any of our subscribers who can locate the *current* addresses of the following people.

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CURTIS	BAKER	WHEAT RIDGE	CO	80033
LEE	BALL	NEWPORT NEWS	VA	23602
BRUCE	BARTELS	EAU CLAIRE	WI	54701
MICHAEL	BARTH	LINWOOD	NJ	08221
LAWRENCE	BECKER	SAN MARINO	CA	91108
ERIC	BEHEIM	SAN DIEGO	CA	92109
GEORGE	BENOIT	OLIVE BRANCH	MS	38654
BRUCE	BLANGIARDI	MEDFORD	MA	02155
OTTO	BODE	E. GREENWICH	RI	02818
FRANK	BOOKE	DANVILLE	NY	14437
NICK	BROEKMAN	BRISBANE	QNLD	4034
M.	BURNS	CHESHIRE	ENGLAND	
ROBERT	CARSON	PLAINVILLE	CT	06062
JEFF	CECIL	AUSTIN	TX	78753
MEL	CHAMBERLIN	MIDLAND	MI	48640
DENNIS	CHARLETTE	CUMBERLAND	RI	02864
WENDLAND	CRUEY	TOLEDO	OH	43604
FRANK	DAVIS	HOUSTON	TX	77006
KLAUS	DIETER	MUNCHEN 80	W. GERMANY	8000
ROBERT	DORAN	POULSBO	WA	98370
JOSEPH	DRAGO	CAMBRIDGE	MA	02141
R.	DUDIK	CLEVELAND	OH	44111
HAROLD	FELZER	MILWAUKEE	WI	53212
ANTHONY	FOUNTAIN	MEDFORD	MA	02155
WILLIAM	FUSSNER	ROCKY RIVER	OH	44116
CHARLES	GILLESPIE	DERRY	NH	03038
ROBERT	GILLESPIE Sr	WALLKILL	NY	12589
LEONARD	GRAY	FOREST HILLS	NY	11375
ALLEN	GRENELL	BARTLETT	IL	60103
MARK	GRIDLEY	CLEVELAND HTS	OH	44118
THORNTON	HAGERT	ARLINGTON	VA	22207
DONALD	HAUSER	ALHAMBRA	CA	91802
H.	HECHT	WINDHOEK	S. W. AFRICA	
BARRY	HERMAN	ST. PAUL	MN	55102
JAMIE	HOEFS	WADENA	MN	56482
T.	HOOD	RICHMOND	B.C.	V7C 1W1
ERNEST	HOOVER	EVANSVILLE	IN	47711
S.	HOYLE	FT. WORTH	TX	76116
JOHN	JEFFREY	MT. KISCO	NY	10549
BEN	KITTREDGE	MYSTIC	CT	06355
JACKIE	LOBB	NORMAN	OK	73069
LLOYD	McDANIEL	NORTHBORO	MA	01532
ROBERT	METHENY III	WOODSIDE	NY	11377
JAMES	MILLER	LOS ANGELES	CA	90025
LIZ	MURPHY	PARSIPPANY	NJ	07054
DENNIS	NADVORNIK	KANSAS CITY	MO	64111
BRIAN	NALEPKA	CLIFTON	NJ	07011
RAYMOND	PADULA	WOODLAND HILLS	CA	91367
DAN	PARKER	HOUSTON	TX	77019
WILLIAM	PICCIONE Jr	JAMAICA PLAIN	MA	02130
C.	PRITTS	HARTFORD	CT	06105
JOHN	PURVIS	JACKSON	MS	39202
RICK	RALSTON	HONOLULU	HI	96817
RICHARD	ROBINSON	WESTON	MA	02193
RENE	RONDEAU	SAN FRANCISCO	CA	94123
KINNEY	RORRER	RINGGOLD	VA	24586
KEVIN	RUTHVEN	CINCINNATI	OH	45212
LARRY	SAMPSON	ESSEX JUNCTION	VT	05452
DOUG	SANDEMAN	CAMBRIA	CA	93428
FRED	SCARGLE	GLOUCESTER CITY	NJ	08030
RICHARD	SCHIANO	GENESEO	NY	14454
WALTER	SCHNORMEIER	WALNUT GROVE	MN	56180
TAGE	SCHOUBOE	COPENHAGEN	DENMARK	N
NORMAN	SOLGAS	SACRAMENTO	CA	95814
WILLIAM	SORICE	MANHASSET	NY	11030
WILLIAM	SPENCER Sr	ROXBORO	NC	27573
DAVID	SYKES	OAKTON	VA	22124
RODNEY	TAYLOR	STATE COLLEGE	PA	16801
LESTER	TODD	EVANS	GA	30809
FRANK	TRACHSLER	MISSISSAUGA	ONT	L5N 1N7
JOHN	VAN SICKLE	LOHMAN	MO	65053
ARNALDO	VELEZ	MIAMI	FL	33131
LEON	VOGEL	HYATTSVILLE	MD	20783
CRAIG	WALKER	TEMPLE	TX	76501
R.	WESTER	FLORENCE	SC	29501
DAVID	WHITMORE	UNDERHILL	VT	05489
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Phonograph Lapel Pins. Quality workmanship of gold & enamel. Two types available: Vic III with brass & black horn or Edison Standard with cygnet horn, only \$8.50 ea. Liz Grubb, 1412 W. Walnut Ave., Lompoc, CA (805) 736-8118. (VIII-9)

PHONO MUSIC SHOW!

Cranford, NJ Spring 1988 Show Date: Sunday, **Apr. 24**, Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern U.S. One day only, at the very accessible Best Western Coachman Inn, adjacent Exit 136, Garden State Pkwy (No early buyer's fee). Our Fall event saw dealers attending from as far as California and Texas. Buyers from four continents attended. Admission, only \$3. Your name and address will bring a copy of our free newsletter, **Noteworthy News**, with interesting features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, IL 60625, or (312) 677-7455.

HUGE MAIL AUCTION

Over 200 items, 25-year collection. Edison (M's, Spring Motor, Concerts, Triumphs, Gems, Amberola 1A, C2 & C3 electrics), Zonophones (5 models), early pre-Ediphone dictating equipment, almost all the large Victor uprights and electrics up to 1935 (incl. the Borgia I & II, Alhambra, RAE 68, D22 and many others), many Capehart 400's, Capehart 28F and 28G, 50 jukeboxes, 20 Columbia cylinder machines, 10 disc outside horn machines, boxes of parts, super literature. This is your once-in-a-lifetime chance. 2 stamps for catalog. Joe Weber, 604 Centre St., Ashland, PA 17921. (VIII-7)

PHONOGRAPHS FOR SALE

1898 Edison Spring Motor, Edison Red Gem, Model E, Victor Mod. R front-mount, all in very good cond. Send SASE for prices, \$1 ea. photo. Wm. R. Eisele, 6514-G Green Tree Rd., Middletown, OH 45044. (VIII-6)

Oak Schoolhouse Victrola in excellent cond. Late 'teens model with Victrola #2 reproducer. \$1800. with records. Phone evenings (215) 745-8480. D. K. Szabo, 7032 Oxford Ave., Philadelphia, PA 19111 (VIII-7)

Edison Diamond Disc oak console, \$275. Horn & reproducer for Victor Junior, \$150. Motor & wood deck for Vic. V, \$100. Wanted: horn elbow for Vic. II, and Columbia long-throat reproducer. Bill Hoffman, 2570 Falcon St., E. Meadow, NY 11554. Or (516) 826-2135. (VIII-6)

Phonograph Collection: 47 phonographs, Edisons, Opera, Triumph, Homes, Standards, Firesides, Gems, Amberolas, 800 cylinder records, boxed. 25 extra horns. Victors, Columbians, others, some have wood horns, 15 boxes of parts. Everything goes, \$35,000. OBO. Call Charles days 503-479-4282. (VIII-10)

400 Phonographs, radios, books, 20,000 tubes, parts, etc. No list. Write Brent Dingman, Box 15370, Long Beach, CA 90815. (VIII-6)

RCA Combo Victrola, Mod. RE73, Philco 20, Zenith 7S685 Combo. Edison 150 DD phono. J. J. Papovich, 216 Broadway, Westville, NJ 08093. Or (609) 456-4079. (VIII-7)

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (VIII-6)

PHONOGRAPHS WANTED

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$12 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Wanted: Cases for Columbia Coin-op machines. Sam Sheena, Days: (516) 334-5959, eve's (516) 626-1209. Or write to Sam Sheena, 534 Main St., Westbury, NY 11590.

Want Victor Orthophonic phonographs: Credenza, Granada, Colony, Consolette, etc. Any cond. Ralph Banta, Rt. 1, Green Forest, AR 72638.

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Wanted: Victor Electrolas, Victor Credenza, 8-60, 8-4, 4-7, Must be in very good to mint cond. Willing to ship. State price, also RCA 45 rpm phono, early models. Sid Abramson, 6451 Oxford Ave., Apt. D-15, Philadelphia PA 19111. (VIII-6)

Need Busy Bee phono with plate base, cylinders too. Earl Burtman, 423 B Dedham St., Newton Center, MA 02159. (VIII-6)

I would like to correspond with owners of Columbia & Edison coin-op machines to obtain catalogs, literature, prices, etc. for future purchase. David Cosmo, P.O. Box 522, Somers, NY 10589.

PHONOGRAPHS WANTED

Edison Idelia/Ideal wanted in good condition. If you have one, let's talk. Call collect weekends. Rick Crandall, 1366 Huron River Dr., Ypsilanti, MI 48197. Or (313) 487-9001. (VIII-8)

Looking to purchase Victor III or V. Any condition considered. I live in the NY area. Joel Einleger, 4555 Henry Hudson Pkwy., Bronx, NY 10471. Or (212) 245-660 days; 549-3823 nights.

New owner of Brunswick Ulltona, Style 200, interested in original literature, pictures, related information, etc. on this model. Dorothy Bromage, 45 Forest Rd., Cape Elizabeth, ME 04107. Or (207) 767-4446 eve's.

Looking for HMV portable #102 in VG to Ex. cond. David Spanovich, 1175 Ellis St., San Francisco, CA 94109.

HELP: I NEED PARTS!

Wanted: Wooden horns for Victor, Edison or "off-brands". Also would like to purchase cylinder cabinets, any condition. Mike Patella, 14790 SW 14 Str., Davie, FL 33325. Or (305) 473-8641. (VIII-7)

Motor portion only (below baseplate) for Edison Class Melectric phonograph. Also have extra Class M baseplate. Allen Koenigsberg, 502 E. 17th Street, Brooklyn, NY 11226.

Want all original 'branded case' lid for Edison Gem phonograph in fine cond. Also original winding key for Gem phono. Larry Dunn, 228 Castillian Ave., Thousand Oaks, CA 91320. (VIII-7)

I need brass petal (flower-style) horn and original elbow for Victor VI (Six). I also need a plated crank for same. Doug Waddell, Box 233, Deerfield, MA 01342. (VIII-6)

HELP: I NEED PARTS!

Need 9-inch turntable for Busy Bee Grand disc phono. Also gold-plated knob for Victor XVI (upper door, smaller knob). Bill Flayer, 25016 Highspring Ave., Newhall, CA 91321. Or (805) 255-3363.

Looking for original Berliner strap-type reproducer. Original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (IX-3)

Want carriage arm and top casting for Edison Spring Motor Phono. Good price or trade. Also have unusual Class M chassis, interesting in corresponding with others who may have unusual tops for Class M. Sam Sheena, 534 Main St., Westbury, NY 11590. Or (516) 334-5959 days; or (516) 626-1209 eves. (VIII-6)

RECORDS FOR SALE

Beautiful new colorful record boxes (replicas) for Edison Royal Purple, \$1.50 ea. Blue Amberol (orange style), \$1.00 ea.; Columbia Indestructible (red style), \$1.00 ea.; Lambert (for pink cyls.), \$2.00, incl. lids and labels for Edisons. Postage extra. Burdette Walters, Box K, 610 8th Street, Wellsburg, IA 50680. (IX-3)

Always interesting auction lists: Send SASE for latest from Larry Holdridge, 54 E. Lake Dr., Amityville, NY 11701.

World's finest collection. Vocal and instrumental 78 records, LP books on music, programmes, record catalogs, autographed photographs. Catalogs available on request. **Colon Records, S.R.L.**, 33 Orientales 955/57, 1236 Buenos Aires, Argentina. (VIII-6)

Auctions: 78 rpm only, 1900-1940. Popular, Jazz, Classical. No minimums, loads of collectibles. D. Reiss, 3920 Eve Dr., Seaford, NY 11763. (VIII-7)

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The OWL I equalization and filter unit, with features found on no other moderately-priced unit. Custom cartridge kits and stylus for every form of disks and cylinders. Cylinder electrical reproduction kit for Edison machines. For free brochure and prices write:

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New tubes as original, phono mechanism in top working order.*

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RECORDS FOR SALE

My Fall 1987 auction will feature the rarest cylinder ever offered for auction. A never-released Blue Amberol Test Pressing of Theodore Roosevelt's "Progressive Covenant With the People" (1912). This may be the only opportunity to complete the Roosevelt set of Blue Amberols. Send 2 stamps to: Aaron Cramer, P.O. Box 537, Brooklyn, NY 11229. Or (718) 332-3330. (VIII-6)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

78 Collectors - Attention! Largest collection of 78's ever offered. 1000's — all types & labels. Request catalog. **Memory Lane Records**, 2305 Hungary Rd., Richmond, VA 23228. (TF)

RECORD FINDER

P.O. Box 1047
Glen Allen, VA 23060

Announces their giant 78rpm record auction. Over 10,000 pieces offered. Also regular monthly sales reaching over 40,000 collectors. If you are not on our mailing list, drop us a line. Let us know your interests, and receive a free sample copy of *The Record Finder*. Annual sub. still only \$10. We also carry complete line of accessories, sleeves, plastics, storage boxes, mailers, record cleaning equipment, etc. Send for our free catalog.

Tapes of past **ARSC Programs**, available from **Conference Tape**, 8 Woodburn Dr., Ottawa, Ont. Canada K1B 3A7. Prices are: \$5. for 60 min., \$6. for 90 min. plus 75¢ post ea.

RECORDS FOR SALE

78rpm Auctions!

1900's thru 1940's: Black/white jazz, dance bands, comedy, speech, personality, sweet/swing, bands, pop, blues, rare labels, and much more. I have very high grading standards, your satisfaction is 100% guaranteed! Coast to coast references can be provided. *Please send 2 - 22¢ stamps and state your wants.* **Sherman Tolen**, 3264 Silsby Rd., Cleveland Hts., OH 44118. (VIII-8)

RCA Victor and Vogue picture records for sale or trade. Call or SASE for free list. Tim Goon, 15660 Cumberland, Riverview, MI 48192. Or (313) 282-8768. (VIII-6)

RECORD AUCTION LISTS! 78s, 45s, LPs, Cylinders, Edison Diamond Discs, Piano rolls, Sheet Music, & Memorabilia. Special sections for Victor Scroll, Country-Western, Foreign, 78 albums, polkas, etc. Also parts & phonographs. Lists are free, but help on postage is appreciated. Musical Memories, Box 8382, Orlando, FL 32856. Or (305) 859-7980. (VIII-7)

New Auction: Blue Amberols, Royal Purples, Pink Lamberts, Operatics. Send SASE for free list. Bill Eigenfeld, 388 Ave. X, Brooklyn, NY 11223. Or (718) 645-9415. (VIII-6)

New cylinder, DD and 78 rpm Record List, send SASE. J. Johnson, 4617 Penn. NE, Roanoke, VA 24019 (VIII-6)

I run regular cylinder auctions, as well as gramophones & phonographs. I also am extending into 78rpm records. My next auction is of record catalogs and copies of the *Record Collector* magazine, over 150 lots. Write to: Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand. (VIII-7)

RECORDS FOR SALE

Replacement cardboard spindles & caps for cylinder record cabinets, \$22 per 100 ppd. Tim Goon, 15660 Cumberland, Riverview, MI 48192. (VIII-9)

Historic Klezmer music on quality cassettes. \$8.00 ea. or write for free list to **Pelican Bunny**, 2601 Glenwood Rd., Brooklyn, NY 11210.

RECORDS WANTED

Want to buy original or cassette dubbing of two early cylinders made in Los Angeles (ca. 1897): *American Beauty March* and *Sextet from Lucia* by the Lowinski Orchestra of LA. Will also purchase any recordings made in southern California before 1925. Please state cond. & price. Lance Bowling, Box 374, Lomita, CA 90717. Or (213) 831-1322. (VIII-8)

Need info/sources for Irish Traditional Music Discography. Will be published under auspices of Folk Music Society of Ireland. More than 2000 titles have been examined to date. Please help. Nicholas Carolan, Folk Music Society of Ireland, 15 Henrietta St., Dublin 1, Ireland.

Desperate for Caruso G&T; and a real photo of Bjoerling. Clara Koser, 2681 W. 2nd St., Brooklyn, NY 11223. (VIII-9)

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1750 Cleveland Ave., Abington, PA 19001. (IX-5)

Want Mae West Brunswick recordings, 6495, 6675, 6676. Must be in good cond or better. Also Al Jolson on Little Wonder & Brunswick, Shirley Temple, Bob Hope, or other personalities. Sid Abramson, 6451 Oxford Ave., Apt. D-15, Philadelphia, PA 19111. (VIII-6)

RECORDS WANTED

Want to buy **military and concertband** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-7)

Al Jolson on *Little Wonder* records. "Back to Carolina", etc. Richard P. de Fabio, 1946 St. Francis Ave., Niles, OH 44446. (VIII-9)

Top prices paid for Mexican recordings by Teddy Stauffer and Japanese recordings by Weintraub Syncopators. Robert Masopust, Thiersteinerallee 53, CH-4053 Basel, Switzerland.

Buying 78 rpm dance band, jazz, 1920-1935. Single records or collections. Send your sales/auction list. **Shellac Shack**, Box 32924, San Antonio, TX 78216. (IX-1)

Wanted: Concert, Grand Opera Blue Amberols (28,000 series), Royal Purples. Craig Penfield, 100 Brentwood Rd., Newington, CT 06111. (VIII-6)

Would like to buy following Billy Murray records in mint cond. Edison DD: 52518, 52609, 52642; Edison laterals: 14014, 14021, 14031, 14066, 14067; Brunswick: 4408, 4513, 4597; Blue Bird: all six Murray records; Edison Blue Amberol: electrical Murrays only. Also want literature, photos, promo material on Billy Murray. Dick Carty, 408 Strand, Manhattan Beach, CA 90266. Or (213) 374-6116, or 372-5950. (VIII-6)

Want Edison 2-minute cylinder entitled 'Our Sunny Southern Home' by the Edison Male Qt., No. 2225, in brown wax or moulded black wax. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226. Or (718) 941-6835.

RECORDS WANTED

Pathe center-start records, Uncle Josh records & Roy Rogers records. D. Shores, 3822 Lasso Lane, Rt. 11, Billings, MT 59105. (VIII-6)

Any copies of *Smoke Gets in Your Eyes*. Michael Edwards, 2122 Colony Rd., Jamison, PA 18929. (VIII-6)

MGM yellow-label Metrolite (non-breakable) "You Are My Love" by Joni James, #12066. Musical Museum Restaurant, 1114 Duval St., Key West, FL 33040. (VIII-6)

Diamond Discs: #51542 Golden Gate Orch. "Charleston"; #551868 "Christmas Recollections" by Yuletide Ensemble. Bill Eigenfeld, 388 Ave. X, Brooklyn, NY 11223.

Gramophone Co. recording 1909 by Sir Ernest Shackleton entitled "Dash for the South Pole", No. D337. Spoken or documentary records sought. Ian Macdonald, 35 Ranfurly St., Tamatea, Napier, New Zealand.

PRINTED ITEMS FOR SALE

Announcing...

"Punkin Center Stories" by Mr. Cal Stewart. A handsome reprint of the classic 1903 book. Numerous illustrations, photos, detailed foreword by Randy McNutt. Collectors Edition, 192 pages, limited to 500 copies. Sewn binding, acid free paper, laminated cover. Numbered. Send \$25. plus \$1. post/hand. to **Hamilton Hobby Press** P. O. Box 455 Fairfield, OH 45014. (VIII-7)

Musical Sound (The Physics of Music) by M.J. Moravcsik, \$24.95. *Black Song*, by J. Lovell jr, only \$12.95. If both ordered at same time, only \$30.00. Available from: Paragon House Publishers, 2 Hammaraskjold Plaza, New York, NY 10017.

PRINTED ITEMS FOR SALE

Talking Machine Madness an Essay on America's traveling talking machine exhibitors, 1878-1900. A booklet filled with illustrations of horns, cylinders, record men, and more. Send \$4.50, first-class ppd. to **Hamilton Hobby Press**, Box 455, Fairfield, OH 45014. (VIII-7)

When Music Was Magic, by John Kurdyla. Beautiful new book in color, on phonographs. Over 200 pages, 8" x 11", glossy history, shows all types of machines, records, tins, catalogs, etc., \$29.95. Also **The Paper Dog**, by Michael Sherman, 48 pages, with color, covers all Victor & RCA record labels from 1900-1958, only \$9.95. Both limited printing. Available exclusively from Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Send for our Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR**, P. O. Box 3007, Arlington, WA 98223. Or (206) 659-6434. (VIII-6)

Stephen Foster Acoustic Discography, 1890-1925, by Geo. Creegan. For more info, write Geo. Creegan, 510 Washington St., Steubenville, OH 43952. Or (614) 283-3708.

Directory of Experts, 4th ed. 304 pp. only \$19.95, from Broadcast Interview Source, 2500 Wisconsin Ave., N.W., Washington, D.C. 20007-4570.

How to Make and Sell Your Own Record, D. S. Rapaport, 167 pages, \$12.95, from MIX Bookshelf, 2608 Ninth St., Berkeley, CA 94710. Or (415) 843-7901.

64-page excerpt from *Edison Blue Amberol Recordings*, covering all the 5000 series Blue Amberols. Glossy, color available from original printing, only \$5.95. Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? Our magazine, *The Hillandale News*, by airmail is \$17. per year, \$13.00 via seamount. Subscriptions should be sent to D. R. Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey GU228TN, England. Payment should be made to C.L.P.G.S.

Talking Machine Review International: A bi-monthly magazine for all interested in cylinder or disc phonographs; Annual subscription is \$14.00 or \$22.00 by air. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA. (TF)

New books available from Allen Koenigsberg:
Vol II of the Victor Discography, 1903-1908, over 700 pages, \$65.00. Second edition of **Edison Cylinder Records, 1889-1912** by Allen Koenigsberg, covers nearly 10,000 wax cylinders, only \$45.00. **Iconography of Recorded Sound**, (record history & interviews), profusely illustrated, by Michael Corenthal, \$20. ppd. Write: Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Books about Radios, Records, Phonographs. Current titles: how to do it, price guides, history, reprints, much else. 78rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Ettrick, WI 54627. (IX-3)

British Animated Films, 1895-1985: A Filmography, by Denis Gifford, ill. 352 pages, \$29.95 from: McFarland & Co. Publishers, Box 611, Jefferson, NC 28640. (VIII-6)

PRINTED ITEMS FOR SALE

Books on antiques and collecting from John Ives, 5 Normanhurst Dr., St. Margarets, Twickenham, Middlesex, England TW1 1NA.

A Newsletter on books about collecting: *Collectrix*, usually 64 pages per issue, only \$5.00 for 3-issue subscription. **Collectrix**, 366 Woodfield Rd., W. Hempstead, NY 11552. Or (516) 538-3388.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 84-22M 264th St., Floral Park, NY 11001.

Now buying Vol. I & II of *Edison Blue Amberol Recordings, 1912-1929* by Ron Dethlefsen. Also back issues of APM, esp. Vol. IV & V. Please offer. Allen Koenigsberg, 502 E. 17th, Brooklyn, NY 11226. Or (718) 941-6835.

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(516) 775-8605

(VIII-5)

Rubber stamps of phono designs. Send \$1 for catalog to The Rubbersmith, PO Box 202, Nottingham, NH 03290.

Subscribe to **Early Music**; covers Medieval, Renaissance, Baroque & Classical. 4-issue sub. is \$40. Oxford University Press, 200 Madison Ave., New York, NY 10016.

ITEMS FOR TRADE

Joe Pengelly has a few of the Lioret No. 4 size Lioret celluloid cylinders (1898) for sale or exchange for: Concert size pink Lamberts, 1 for 1; other size pink Lamberts (plural) also considered. Victor 1930's LPs (plural). Triton motor as used in Edison Triumph or Concert. Also want Mark 56 LP 'The First Talkies'. Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth, England PL3 4TE.

MISCELLANEOUS FOR SALE

Phonograph Toys & Novelties,

Special Offer:

Ragtime Rastus, Shamandy, Banjo Billy, the Fighting Cocks & the Boxers, including the Drive mechanism. All for \$145.00 & \$2.50 post. Ask about the first naughty toy ever produced for hand-crank phonographs - operates on same mechanism. The Magnetic Dancers, complete, \$45. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or 904-394-3971. (VIII-9)

Phono needles for old & new models. Send phono name & model to **Needles**, 216 Broadway, Westville, NJ 08093 Or (609) 456-4079. (VIII-6)

Catalog & prices from the Cranford Show, April & Sept. 1987. Both for only \$5. ppd. Lynn Bilton, Box 25007, Chicago, IL 60625.

Are you lacking the **carriage arm for the reproducer on an Edison Concert** phonograph? Finally, a magnificent copy, completely finished (less sleeve), with clips for Automatic reproducer, and with adjusting screw. Introductory price \$275. Order while limited supply lasts from **Neal Gerichten**, 526 Route 9, Waretown, NJ 08758. Or 609-971-9368. (VIII-6)

RECORDS NEEDED FOR RESEARCH!

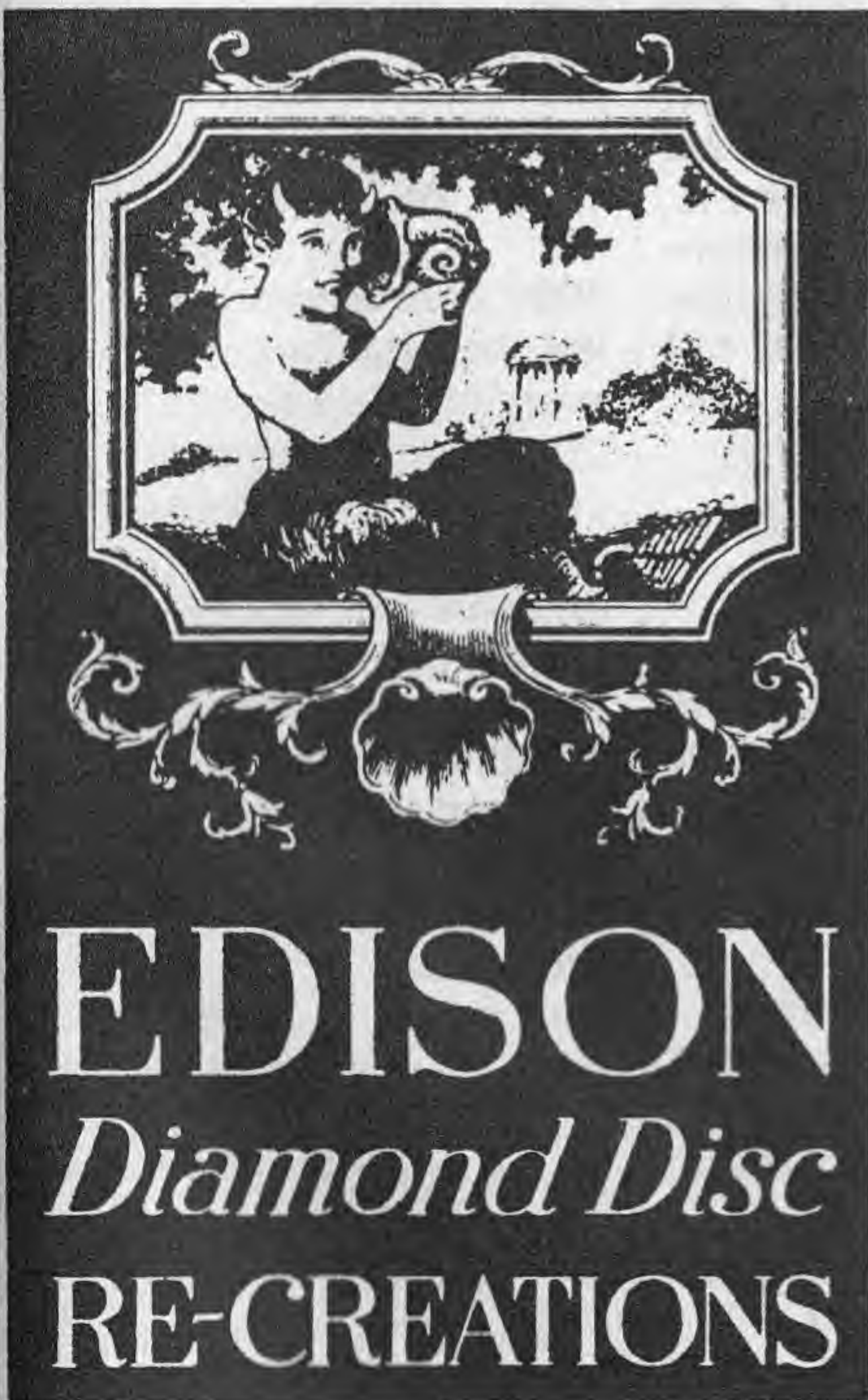
These Blue Amberol cylinders are very badly needed to complete a research project. Your help finding these cylinders will be most appreciated.

- 26044 — Haidauer Schulplatter - Oberbayerische Bauernkapelle
- 26045 — Mittenwalder - Oberbayerische Bauernkapelle
- 26046 — Reit in Winkel, Landler - Oberbayerische Bauernkapelle
- 26090 — Bayerisches Landler Potpourri - Oberbayerische Bauernkapelle
- 26206 — An der Mur Landler — - Oberbayerische Bauernkapelle
- 26207 — Edelweiss Landler — - Oberbayerische Bauernkapelle
- 26208 — An der Isar Landler - Oberbayerische Bauernkapelle
- 26209 — S Almstrausli Landler - Oberbayerische Bauernkapelle
- 26210 — Anna Mirl Landler - Oberbayerische Bauernkapelle
- 26211 — D'Byam Schneid Landler - Oberbayerische Bauernkapelle
- 26212 — Schon Roschen Polka - Oberbayerische Bauernkapelle
- 26213 — D' Jagerlieb Polka - Oberbayerische Bauernkapelle
- 26214 — Liebchen am Dache Rheinlander - Oberbayerische Bauernkapelle
- 26215 — Liebchen Rheinlander - Oberbayerische Bauernkapelle
- 10267 — (2-minute wax) Bl-nd and P-g - Josie Sadler

Also a Few Diamond Discs Needed Very Badly

- 57001 — An der Isar Landler - Oberbayerische Bauernkapelle
- 57002 — An der Mur Landler - Oberbayerische Bauernkapelle
- 57003 — Anna Mirl Landler - Oberbayerische Bauernkapelle
- 57004 — Schonroschen Polka - Oberbayerische Bauernkapelle
- 57005 — Liebchen Am Bache - Oberbayerische Bauernkapelle
- 59505 — Die Pedler - Sam Silberbusch and Sadie Wachtel
- 59507 — Die Greene Yente - Morris Goldstein and Liza Tuchman
- 59512 — Der Griner Janitor - Sam Silberbusch and Sadie Wachtel

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Edison Diamond Disc Artists, 1910-1929

by

Ray Wile and Ron Dethlefsen

This 8½" by 11" volume lists all Edison Diamond Discs and 78s alphabetically by artist and number. 65 Edison label types are shown in the original colors! There are also 90 pages of photos, patent drawings, sales info, etc. on all aspects of Edison records. Also included is the *only* accurate dating guide for Edison discs. Printed on heavy, glossy stock, the soft-cover version is currently \$23.95. There are only 25 left of the deluxe hard-cover (\$89.00). Please order while available from:

— Ron Dethlefsen —

3605 Christmas Tree Lane
 Bakersfield, CA 93306

— Allen Koenigsberg —

502 East 17th Street
 Brooklyn, NY 11226

MISCELLANEOUS FOR SALE

Sheet Music, all categories (SASE for details). Want lists welcomed (have helped many). Wholesale lots bought; travel to purchase. **The McCall Archive**, 444 East 10th St., Suite 147, New York, NY 10009. (VIII-9)

TUBES: 2500 boxed new tubes, 90% off current list price; not listed tubes, \$3. to \$5. (min. order \$25.). Send large SASE for prices on pre-1943 tubes. Also have needles for old & new phonos - send name & model #. J. Papovich, 216 Broadway, Westville, NJ 08093. (VIII-9)

Computerized bulletin board for collectibles. Contact: **World-Wide Collectors Network**, PO Box 534, Bloomington, IN 47402. (812)-334-WWCN.

Electronic Adapter to play tapes through any talking machine (fits any Victor Exhibition-compatible), Part # GS-2, only \$55. **Victorian Talking Machine Co.**, 261 Robinson Ave., Newburgh, NY 12550. Or (914) 561-0132. (IX-5)

MISCELLANEOUS WANTED

Antique wall telephone for sale, Kellogg, reasonable. Want to buy old cameras and daguerreotypes, stereo views, etc. Also interested in buying and selling military images. Mark Koenigsberg, 700 Boulevard East, #7D, Weehawken, NJ 07087. Or (201) 863-0868.

Gramophone needle tins wanted, particularly American & Canadian. Many British & foreign for sale at \$2, \$3. incl. HMV, Songsters, Columbia. Details and 8-page catalog for \$1 from: R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184 (VIII-6)

MISCELLANEOUS WANTED

The Emporium of Old Fashioned Things is always looking to buy interesting music boxes, phonographs, singing birds, optical toys, wind-up toys, clocks, etc. Write or call Frank Morello, 68 W. Main St., Bogota, NJ 07603. Or (201) 342-9279 (Tues. to Sat.) (VIII-6)

PHONOGRAPH SHOPS

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